

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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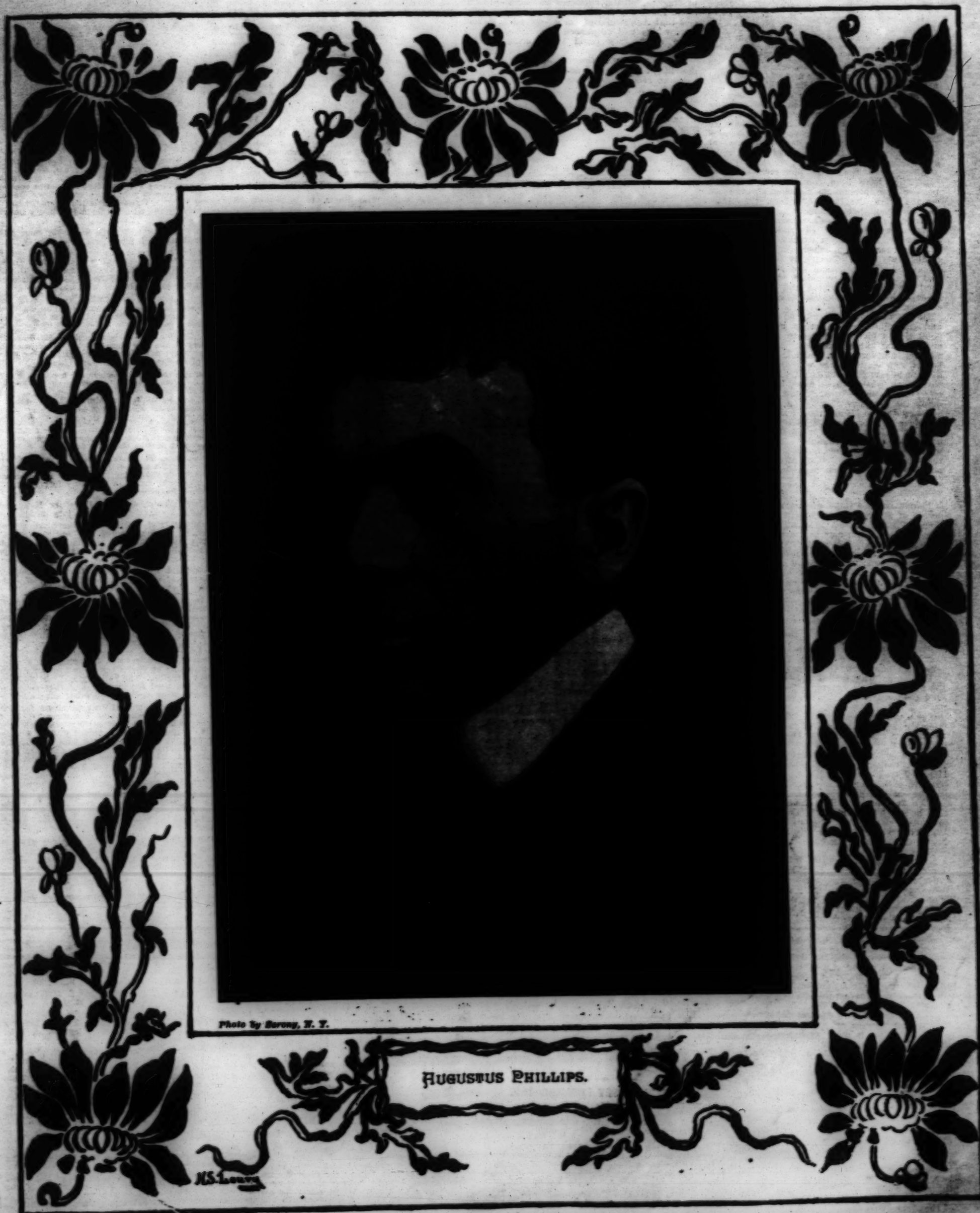


Photo by Strong, N. Y.

HUGUSTUS PHILLIPS.

M.S. Levy

DETROIT.
out to have a

here have to produce pretty good results profitably. Considerable money has been made by the following:

Dominus Thompson in The Old Homestead 2.
Lina and night. Andrew Mack in The Bold Sinner 4.
Goodwin and Elliott in The Altar of Evidences 4.
St. Anthony Hanson in The Corner 4.
K. E. Kennedy in The Grand 4.
David Harum 13.
The New England in Allie of Old Vincennes 14. M.
Harvey 18.

The New Gilmore made public A Hidden Crime 25, and there was some regret expressed that it did not stay longer. The following are the specialties:

Elmer Jerome, Charles H. Gardner, Harry Harvey, which relieved the gloom some. Harry Blaney in Across the Pacific was the attraction 26-28, and the strenuous work of the troupe gave chance to make a nap during the whole evening. The piece is well staged and cast, and it's a rattling piece from start to finish, with Blaney as the war correspondent, always in the midst, from the time the troops start for the Philippines to the time they are incidentally killed. The Good work was done by Kitty Ford, Pearl Ford, Frances Deane, and Nish. William Desmond, and "Chinese" John.

BUFFALO.

PROVIDENCE

NEW ORLEANS.

1964-1965

LOUISVILLE

JERSEY CITY.

MONTREAL

The production was staged beautifully, and the drilled chorus, prettily costumed, was a feature.

TOLEDO**NEWARK.**

Mr. [redacted] arrived in at the same time as my co. which he

in A city been
Theatre 23-26. Al. W. Martin's U. T. C. 3-7.
Manager A. F. Harts has gone South for his
WILLIAM CRAIG

1940

1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622.

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Every evening, David Garrick, Mr. Clarke as David Garrick.
Every night, The Foot's Revenge. Mr. Clarke as Garrick.
Week March 4, VIRGINIA, The Roman Father.

Manhattan Theatre 1st, New York.
Evening, 8:15. Mat. Wed. and Sat. at 2:15.
JAMES E. HACKETT Produces
THE BISHOP'S MOVE.
A comedy in 3 acts by
John Oliver Nelson and Murray Orson.
W. H. THOMPSON as THE BISHOP.

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New York's Finest, The World's Best Theatre.

Wizard of Oz
Evening, 8:15. Mat. Wed. and Sat. 2.

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Mat. Wed. and Sat. 2:15.
Henry W. Savage presents
GEORGE ADEN'S Witty Musical Comedy.
SULTAN OF SULU
The Sultan's Greatest Success.

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BLANCHE BATES OF THE GODS.

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Ed M. Paver and Edith Stedley, Kelly and Viollette,
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Hume, Hume and Lewis, Raymond, Paul, Hado and Bertman,
Smith and Dunbar, Hollister and Howard, Hume and Hado,
The Gurnea, Radio Furman, The Vignettes, and so on.
Extra added attraction, Janet Melville and Edie Hinton.

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MARTIN J. DIXON, Lessee and Manager
Week commencing Monday, March 2.
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Vanities Fair Baroque
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Designed and Built for lighting every conceivable kind of
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Reading Open
March 28, 29, 30, April 6, 7, 8, 9, 11, 17,
20, 21, 22, 25, 27, 28, 29.

Allentown Open
March 19, 23, 26, 27, April 8, 11, 15, 16, 27,
28, 29.
Address JOHN D. WISLER, Reading, Pa.

Notice to Managers.
Open time at Peattie Academy
of Music, Fishkill-on-Hudson,
for 11 attractions: March 16 and week,
April 13 and week, April 25 and week,
May 4 and week, May 18 and week, May
25 and week. Finest theatre along the
Hudson. Address
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ONE or TWO WEEK STAND
Comic Opera Co. Time for GOOD
Repertoire Company. Write or wire.
THOS. M. SEARLES.
Mgr. Walnut Street Theatre.
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SUMMER STOCK
Wanted, a first class Stock Company, with Rep-
ertoire of 8 to 10 good plays. Opening April 29, closing
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gagement on salaries only. Manager not necessary.
Would like to rent Popular Song Slides for Summer
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WILLIS AND SATTERLEE.
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WANTED.
Summer Park
An experienced and reliable manager wants to se-
cure the management of a good Summer Park.
A. R. D.,
Address in care of Mirror.
March 4, 5, 6, 12, 13, 14, 20.
Good April time open.
MUSIC HALL, Hittord, Mass.
I HAVE High Class Star, play, printing and book-
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Having leased the
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all contracts must be sent to me for approval.
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for the best attractions only.
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LESSEE AND MANAGER.
MIDDLETOWN, N. Y.
OR KLAU & BERLANGER.

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by Mr. Henry Irving "one of the most beautiful and
attractive playhouses," seating capacity almost
2,000; large foyer, immense stage and complete ap-
paratus; for special reasons will be sold at a
great sacrifice. Inquire of JOHN E. McILROY, 93
State Street, Albany, N. Y.

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At Liberty, May 1st, 1903.
WM. H. BUCKLEY
Concert Pianist and Organist.
Gold Medal Toronto (Ont.) College of Music.
Soloist and Accompanist with Mr. Sam'l
Bishop, the great English Basso, in 1902
tour of Ontario. Offers solicited from first
class concert companies only.
Address care of "Dramatic Mirror."

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Excellent Fencing Comedian
With strong comedy dancing (wooden shoe) special-
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Florence Gerald
With The Resurrection.
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At Liberty for Next Season. MIRROR.

O B E E

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MY FRIEND FROM INDIA (Eastern).
GILMORE HAMMOND
LEADS. MIRROR
Open next season.
JEFFERSON, IMOGENE
At Liberty. Production or stock. Address Mirror.

PROFESSIONAL CARDS.

EVA TAYLOR
As CLEOPATRA.

CHRONICLE TELEGRAPH, Feb. 17.—Eva Taylor,
in the character of Cleopatra, is compelled to keep
the glowing personality which she presents in other
productions, and becomes the not lovable, if fascinat-
ing Queen of Egypt. And, of course, she does it
splendidly. From her meeting with Marc Antony
to the death of both in the closing act, she accepts
every opportunity which the author has given her.
DISPATCH, Feb. 17.—The characterization of the
Egyptian Queen by Miss Taylor was one of the sur-
prising things of the production. Miss Taylor has
been regarded as dainty and elegant and clever, but
decidedly not intended for the tragic. Hence it was
to be expected that her lighter moments would
be excellent, but the splendid light to which she
really rises in the sensational display given Cleopatra
is a genuine and delightful surprise.

JAMES DURKIN
LEADING MAN. Century Theatre, Kansas City, Mo.

The new leading man of the Berkshire Stock com-
pany, James Durkin, made his debut appearance
yesterday at the Century Theatre in Michael Strang.
A Russian war melodrama. Mr. Durkin will no doubt
become a favorite. He has been playing stage pre-
sence, an excellent voice and his work is characterized
by vigor and fire. —KANSAS CITY STAR, Feb. 12.
James Durkin, the new leading man of the Berke-
shire Theatre, made his first appearance there yester-
day in the role of Michael Strang in the play of that
name. He was cordially received, and gives promise
of being a favorite. He is a tall, well formed young
man of pleasing appearance. His voice is clear and
well modulated, and his acting is good. Mr. Durkin
made a splendid "courier of the East," and carried
himself through the dramatic situations with ease. —
KANSAS CITY WORLD, Feb. 12.
James Durkin, the new leading man of the Berke-
shire Stock company, made a favorable impression

EDWARD N. HOYT
Featured as MERCUTIO in Sherrill's Romeo and Juliet Co.

"Edward N. Hoyt, who took the part of Mercutio,
was fine. His parting with Romeo, after receiving
the fatal wound, was especially good, and his
thorough knowledge of the character of the play
was evident. —KANSAS CITY STAR, Jan. 22, 1903.
"The work of Edward N. Hoyt as Mercutio was
most satisfactory. He was very elegant in quality
of voice, beautiful in appearance, and his acting
was of a high order. —KANSAS CITY JOURNAL, Feb. 12.
S. F. TRAVELLER, Manager

AT LIBERTY.
SUMMER AND
NEXT SEASON.

PROFESSIONAL CARDS.

PITTSBURGH, PA.,
GRAND OPERA HOUSE

POST, Feb. 17.—In the title-role, Eva Taylor
acquires herself with distinction. Her vivacity and
nervous activity would seem to disqualify her for the
languishing character of the enchantress of three
great statesmen and soldiers. But, on the contrary,
the woman's plays have hardly found her more fel-
icitously placed, and her easy, alluring rendition of
Cleopatra makes the playing of Marc Antony seem
but a natural result. She sustained the passionate
scene in which the two great all but strangers
Antony's messenger, and with equal skill won his
love and secured his subjection by her indolent bland-
ishments.
PRESS, Feb. 17.—Miss Eva Taylor, as Cleopatra,
never had a better chance to display her talent, and
she never did better work. The play was really a
triumph for her.

JAMES DURKIN
LEADING MAN. Century Theatre, Kansas City, Mo.

In his first appearance in Kansas City at the Century
Theatre yesterday afternoon. The character of
Michael Strang is not an easy one to portray, as
he is in the hands of many situations which would be set
in the hands of an inferior actor. Mr. Durkin will
no doubt become a favorite with Kansas City audi-
ence. —KANSAS CITY TIMES, Feb. 12.
Especially noteworthy was the reception given to
Mr. James Durkin, the new leading man of the stock
company, who made his first appearance with the
organization in the title-role of the play. Mr. Durkin
possesses one quality which is to be desired by the actor-
manager. He has a deep voice of splendid
quality, and a most pleasing stage presence and per-
sonality. His work as Michael Strang, a part that
demands fire and vigor, stamps him as a most val-
uable addition to the ranks of the stock company. —
KANSAS CITY JOURNAL, Feb. 12.

EDWARD N. HOYT
Featured as MERCUTIO in Sherrill's Romeo and Juliet Co.

"Edward N. Hoyt, who took the part of Mercutio,
was fine. His parting with Romeo, after receiving
the fatal wound, was especially good, and his
thorough knowledge of the character of the play
was evident. —KANSAS CITY STAR, Jan. 22, 1903.
"The work of Edward N. Hoyt as Mercutio was
most satisfactory. He was very elegant in quality
of voice, beautiful in appearance, and his acting
was of a high order. —KANSAS CITY JOURNAL, Feb. 12.
S. F. TRAVELLER, Manager

CLARE-ALLEN-BOURNE
JUVENILE-INGENUES.
Permanent Address, - NEWPORT, KY.
Home. Regards to my Friends.

MABEL MONTGOMERY
Leading Woman. Powers' Theatre Stock, Grand Rapids, Mich.

Lady Windermer's Fan. —"Mabel Montgomery person-
ified a perfect ideal in the role of Lady Win-
dermer. She was especially good in the scene of the
quiet, thoughtful and always natural. In all the dramatic
parts she has played, she has been a perfect success.
Her work was vivid in its effect, but was never over-
done. She also succeeded throughout the play in producing
excellent contrasts and constant play of light
and shade."

LUCIA MOORE
LEADS. Hopkins Stock Co., Memphis, Tenn.

As Nellie Denver in Silver King. —Lucia Moore
brought to the role of Nellie Denver the sweetness
of her personality, and was entirely acceptable. It
very often happens that a character of this kind is
made successful by a good level of grief. This has
been the case a number of times in this very play.
But it was not so last night. The womanly virtues
of the stricken wife were well expressed without too
much whim or too many real tears. There are
many ways of expressing grief on the stage, but
Miss Moore's was the best. She was a perfect
success in the role of Nellie Denver. —KANSAS CITY
JOURNAL, Feb. 12.

VIRGINIA DREW TRESSOTT
Season of 1902-1903.

Featured in **Lord Strathmore** by Gail. Direction DAVID TRATHAL.
Virginia Drew Tressott was the true embodiment of
the cold, self, who reveals in the suffering of man,
holding them by the magic of her charm, and
unscrupulously. The quick change of this kind is
personality, making one moment of the next.
The woman for whom men laid down all.
In the second act she was the woman who loved with all
the force of an uneducated barbarian, and the
blind. Later, she is the woman scorned, who displays

MAUD EDNA HALL
LEADING WOMAN OF

Blaney's Stock Co., Newark, N. J.
3rd SEASON.

ROSE EYTINGE
Traveling with Mrs. Fiske's Mary of Magdala Company.

ROBINSON'S OPERA HOUSE, Cincinnati, Ohio, till March 17.

IRVIN R. WALTON
Playing the Israelite (Solomon Elsheth, Comedy Heavy) with
SEARCH-LIGHTS OF A GREAT CITY
Offers invited for Summer and Next Season. (COMEDIAN.) Last Week CHICAGO, ILL.

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NEW REPERTOIRE PLAYS.
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Week of March 30 open.
Good Repertoire Co. preferred.
H. J. FORTER.

HARRY PRESTON COFFIN
Leading Heavy Man of Greenwall's Grand
Opera House Stock Co., New Orleans.
AT LIBERTY (in March)
For Stock or Combinations.
Owing to change of policy of theatre. Wire or write
care Grand Opera House, New Orleans, La.

Wilfrid North
Supporting
MISS ISABEL IRVING.
Management of MR. J. E. HACKETT

CHICAGO.

(Special to The Mirror.)

CHICAGO, March 2.

card next week over at the Bush Temple Music.

Alaska is the underline at the Alhambra.

A Ruined Life at the Bijou.

What you have The Wizard of Oz, The Sub

BOSTON.

(Special to The Mirror.)

Boston, March 2.

John B. Schoedel, of the Tremont, has

PHILADELPHIA

(Special to The Mirror.)

PHILADELPHIA, March 2.

Keller, the magician, last week's attraction at the Columbia Theatre, did not commence engagement until Tuesday night, owing to

The "Zoo" had an unusually strong program last week in addition to previous fa-

the programme last week in addition to receiving the

WASHINGTON.

(Special to The Mirror.)

WASHINGTON, March 2.

at the Columbia Theatre, did not commence his engagement until Tuesday night, owing to the

STAINING IN WORK IN QUESTION IS PROBABLY

Went and her group of trained men. Pauline De Vere made her initial appearance Sunday, with her group of South American panthers and gave a thrilling and interesting performance. She has the stage before her as many hit-men, and despite the troupe's lack of unity attributed to her, she seems to feel as much confidence in them as if they were indeed the famous domestic cats. The troupe has given the house a big run, the huge box seats, and the Russian bear with his funny antics that find a warm place in the hearts of the little ones, to say nothing of Captain Carducci with his trained group of leopards and lions, all going to form a strong and meritorious programme for the small audience fee charged.

Henry W. Savage was in town for several days the first part of last week. Managers Davis, of the Illinois Theatre, and Powers, of Powers' Theatre, of Chicago, were in St. Louis Friday. They occupied a box at the Olympic to see Henry Miller in The Taming of Shrew Friday evening. J. A. Norton.

BALTIMORE.

Keller and E. S. Willard Appear—Gossip of the Monumental City.

(Special to The Mirror.)

BALTIMORE, March 2.

The attraction at Ford's Grand Opera House this week is the mysterious Keller, who gives even a more fascinating performance than that heretofore given by him. His illusions are as deceptive as ever, though some of them have been seen here a number of times before.

A large audience was present to-night, who seemed to thoroughly enjoy the performance.

Next week, David Warfield will present The Auctioneer.

E. S. Willard is seen in repertoire at the Academy of Music. This evening he presented his new play, The Optimist, which was well received. During the week he will be seen in The Middleman, The Professor's Love Story, The Cardinal, David Garrick, and Tom Plunk. Mr. Willard is supported by an excellent company, and his opening play was beautifully staged and costumed. He will be followed by When Johnny Comes Marching Home, by the Whitney Opera company.

Shocks, which seems to be ever popular in this city, is the play selected for presentation at Chase's Theatre by the George Fawcett Stock company. Frank Olinor sustains the leading role, and he is ably assisted by Grace Kimball and the other members of the company. The play is well staged and appropriately costumed. Next week, Saving the Wind, with Percy Hawwell and George Fawcett.

Only a Shop Girl, a melodrama, combining sensational and amusing situations in about equal proportions, holds the stage of the Holiday Street Theatre. A competent company gives a satisfactory performance. The underling is On the Swanne River.

For Home and Honor is the title of the melodrama presented this week at Conventional Hall. The regular stock company gives a creditable performance. Next week, Harris and Parkins' Stock company in repertoire.

Theatre clubs are being formed to break the monotony of the Lenten season. The first to hold a meeting was one which assembled at the Academy of Music this evening.

Arthur Forrest was entertained on Friday evening last at tea by Miss Shearer. A number of guests were present, including Miss Hoffman and Miss Hammond, of the Richard Mansfield Company. Miss Shearer, who has been striding for some years with Double in Paris, has a voice of rare excellence.

Harriet Hutchinson was the soloist at the Peabody Social Friday afternoon. He presented an unconventional programme, which was received with considerable enthusiasm by an audience which completely filled the hall.

Mark Hamblin, the young Russian pianist, made his second appearance in Baltimore this season at Music Hall on Friday night. His recital was an unqualified success.

HAROLD RUTLEDGE.

CINCINNATI.

Mrs. Pike's Appearance—Francis Wilson Pleases—Burning of the Pike.

(Special to The Mirror.)

CINCINNATI, March 2.

The most important event of this week is the first appearance here of Mrs. Pike in Mary of Magdala, which occurs at Robinson's to-morrow night. The engagement is for two weeks, and a large advance sale insures its complete success. The supporting company will be the same as has appeared with Mrs. Pike in the long New York run of the play.

No cleaner sweep was ever made by a fire than by that which destroyed the Pike on Thursday morning. Nothing but a portion of the front wall of the playhouse remains. Long before the flames were extinguished Manager Hunt had secured a lease for the balance of the season of Robinson's, and will carry out his programme of theatrical instruction. Miss Croswan was playing to a series of fine houses, and her loss in addition to the destruction of her scenery and costumes was therefore considerable.

The Toronto pleased the patrons of the Grand better than any musical comedy of the season and Francis Wilson's business was correspondingly large. David Warfield appeared there again to-night in The Auctioneer, which was one of the big hits of last season here, and again won pronounced success by his portrayal of the title role. Marie Bates, Eugene Canfield, and others of last year's company are still in his support. The Prince of Pilsen 8. Julia Marlowe 16. E. S. Willard 23.

The suburban came to the Walnut yesterday and proved one of the biggest hits of the season at that house.

Bar Jangler, a musical piece, was the bill of the German Theatre company last night.

Alphonse and Gaston is pleasing the patrons of Hauck's. It is well played by a company which includes Harry Watson, John Price, Shaw Arthur, R. F. Grinnel, J. Beidini, Miss Lloyd, and others.

Human Hearts, with P. E. Sullivan in the leading role, is at the Lyceum. James Neill writes me that the company he will bring to Robinson's, following Mrs. Pike, is the James Neill company, not the Neill Stock company, as I erroneously announced. The latter organization remains in the Northwest. Mr. Neill and his players will be welcomed heartily whatever be their title.

While here last week Henrietta Croswan took occasion to deny vigorously a rumor that she would be under the management of David Belasco next season.

Harry E. Ficht drew a fine audience at Robinson's last night to hear his lecture on the "Passion Play."

H. A. SURTON.

HORACE LEWIS A SUCCESSFUL STAR.

Horace Lewis, the character actor, whose long service on the stage has been rewarded this season by his elevation to the position of a star, is winning much favorable comment in the Northwest for his performance in the late Bo Smith Russell's role in A Poor Relation. In Minneapolis, which was once Mr. Russell's home, Mr. Lewis' portrayal was greatly appreciated. At Omaha, Wis., the company played to the largest audience ever assembled there. In Madison, Wis., last Thursday night, Governor La Follette and other prominent citizens paid their compliments to Mr. Lewis in his dressing-room, and after the performance the actor was the guest of honor at an entertainment in the home of one of the professors of the University of Wisconsin.

BEETHOVEN HALL SOLD.

The Beethoven Minnorchestra has sold Beethoven Hall, at 210 Fifth Street, to G. Rosenberg and L. Schellinsky for \$92,000. The structure is one of the landmarks of the East Side, having been built twenty-five years ago. The Beethoven Minnorchestra will erect upon another hall.

THE DEATH OF ALDEN BASS.



Photo by White, New York.

Alden Bass, the actor, who this season was a member of Sylvia Lynden's company playing The Gay Lord Quex, died in St. Joseph's Hospital, Milwaukee, on Feb. 19. For some time he had been suffering from a malady of the stomach, but he insisted upon playing until his condition made such effort impossible. On the night of Feb. 15 he played the role of Sir Chichester Frayne, though suffering greatly, in Milwaukee. The next day he was removed to the hospital, and three days later he passed away. The immediate cause of his death was heart failure.

During his comparatively brief career on the stage Alden Bass won considerable honor as an actor, and beyond that—and greater than that—he won the esteem and the most cordial regard of every one with whom he came into personal contact. He was a man of dignified, noble mind, of high ambitions and of gentle breeding. His attitude toward his art was that of a sincere disciple, and in his relations with his fellow-players he bore himself out as a kindly, thoughtful gentleman.

Alden Bass came of an old and prominent New England family, and was born in Vermont about forty years ago. His relatives were not in sympathy with his dramatic ambitions, and during the years of his early manhood he devoted himself to other pursuits. During that period, however, he was a student at the Boston School of Oratory and managed to prepare himself excellently for a stage career. Seven or eight years ago, after appearing with several small companies, he made his first important essay as an actor in the company of the late James A. Herne. For several seasons he played under the direction of that master of realism, and profited much by his instruction. His acquirements, in more acres, was a notably good performance. Later he made a personal success as Shalimar, in Vermont, and three years ago he played a season on the road, under Frederick G. Berger's management, in the late Sol Smith Russell's role of Noah Vale in The Poor Relation. He also appeared in Peaceful Valley with great success. The picture above represents him in his character in that play. This season he entered a different line of work in The Gay Lord Quex, and was as genuinely successful as Sir Chichester as he had been in portraying quaint American characters.

On the day following the death of Mr. Bass his brother, Dr. G. R. Bass, of Chicago, went to Milwaukee and took the remains to Williamstown, Vt., where they were interred in the family vault.

THE PIKE OPERA HOUSE BURNED.

The famous old Pike Opera House, Cincinnati, within whose walls the thespians of nearly a half century have found amusement, is now of the past, for the fire that burned property in Cincinnati valued at \$2,000,000 completely destroyed the playhouse, leaving but the fire-blackened walls.

The fire occurred early in the morning of Feb. 26 and began in the cellar of the Pike building, of which the theatre was the centre. All efforts to check the flames were unavailing, and in fact so quickly did the fire spread that almost nothing from the theatre and from the many business offices could be saved.

Henrietta Croswan, in The Song of the Sword, was appearing at the house at the time. The entire outfit of scenery, costumes and properties of the company were destroyed, entailing a loss of \$25,000. Miss Croswan's personal loss was about \$5,000, although many things that money cannot replace were destroyed by the flames. Miss Croswan herself witnessed the conflagration and the destruction of her property.

Despite the unfortunate happening Miss Croswan opened in Madeline at Figue, O., on March 2, while her manager, Maurice Campbell, immediately began the construction of new scenery and costumes for the production of The Song of the Sword, in which Miss Croswan will again be seen at the Grand Opera House, Chicago, next Monday night.

Manager Hunt at two o'clock on the afternoon of the fire completed arrangements for the leasing of Robinson's Opera House for the rest of the season, and Mrs. Pike, who was to have appeared in Mary of Magdala at the Pike this (Tuesday) evening, will appear in that play to-night at Robinson's Opera House.

The Pike Stock company, whose home the old theatre was, is also a heavy loser, a great deal of the company's scenery and properties being consumed. Only the Saturday before the fire the company left the house to play an engagement at Washington and thereby was in a measure saved from loss, though there was much of its scenery in the theatre at the time of the fire.

All the manuscripts submitted to the Independent Players were consumed in the conflagration, as was also their valuable library of dramatic literature. Simon B. Ford lost all his private manuscripts and prompt books as well as his newly arranged version of Ibsen's Doll's House. He wishes to learn the names of those who have submitted plays to him.

Once before, in 1890, the Pike was destroyed, when a fire very similar to that of last week visited the theatre. The house was rebuilt and in 1891 was again reconstructed and redecorated, \$30,000 being spent on improvements. The Pike was one of the most famous of the older theatres of the West, and during its existence was used by the most noted actors for a long period.

NORMA ROMANO ARRIVES.

Norma Romano, the protégée of Madame Melba, who has been engaged by Henry W. Savage as one of the prima donna sopranos of the Castle Square Opera company, arrived in New York on Sunday from London, and departed yesterday for Kansas City, where she will appear with the company for the first time on Wednesday night. Negotiations were opened with her only nine days ago, and she will make her appearance with the organization within eleven days of the time that she received the cablegram offering her the position.

TO ONE-NIGHT STAND MANAGERS.

Beware of Entering Into Any Entangling Alliance—The Trust's Selfish Scheme.

The Theatrical Trust, in a desperate effort to counteract the influence now successfully working against it in the leading cities of the country, is trying to "tie up" many of the one-night stand theatres in its interest. The managers of one-night stand theatres ought to realize, if they do not realize, that they should remain absolutely neutral, for they have nothing to lose and much to gain by doing so, whereas they have nothing to gain and much to lose by turning over their houses to the control of the Trust, or to any other combination of interests.

The one-night stands have nothing to gain by tying up with the Trust for the reason that the Trust will give them no more attractions in that event than it now gives them. The Trust uses one-night stands but occasionally for most of its attractions, and it never uses them for some of its attractions. In short, the Trust never uses the one-night stands except for its own convenience in booking, and it would use them just the same—if it could get them—even should the one-night stand managers refuse to turn over their properties to Trust control. On the other hand, the one-night stands would lose by tying up their theatres with the Trust, because in securing control of such theatres the Trust has but one object—and that is to shut out from the one-night stands attractions with which it is at odds, and which it cannot control in any event, and these very attractions are among the many that now on occasion play the one-night stands and are in great demand by the one-night stand managers. Thus the one-night stand managers would be very unwise to risk losing many of their best attractions in order to assist the Trust to work its revenge with which the one-night stand managers have no more to do than they have to do with the Trust's profits.

The significance of this attempt by the Trust to secure control of theatres in one-night stands is very plain, and no doubt the Trust is making all sorts of promises to one-night stand managers in the hope to effect its purpose. It may promise much, but the experience of the one-night stand managers that permit themselves to be fooled in this matter will not square with Trust promises. The Trust may promise the managers that it will increase to them the percentages of the attractions it books with them, but the experience of the managers will be the same under any such arrangement as it is now—the Trust's own attractions will exact the very highest possible percentages, and any offset that the Trust concedes in theory will never be realized. The Trust, wherever it has absolute control, exacts from local managers high percentages on its own attractions, no matter whether those attractions are worthy or not, and no doubt it is willing to give lower percentages to other companies, good, bad or indifferent. The one thing lacking in the Trust's scheme of bookings and percentages is an assurance to local managers that they will make money. Most of the money made under Trust auspices is made by the Trust.

The one-night stand theatres, as has been stated, play comparatively few attractions belonging to or affiliated with the Trust. A very large percentage of the attractions that play such theatres are the popular-price companies, the repertoire companies and the independent companies. Thus, when local managers realize the fact that a great majority of the attractions they play are not now and never will be Trust attractions, they will go slow when requested by the Trust to give to the Trust control of their bookings—a control that would permit the Trust maliciously to interfere with their business for its own selfish purposes.

MAETERLINCK TO VISIT AMERICA.

Maurice Maeterlinck, the Belgian dramatist, has announced that he will visit America for the first time next season, bringing with him his wife, Georgette Leblanc, and a company of French players, to present in the larger cities a series of his own plays. Among the plays will be Mouna Vanna, Pelléas et Melisande, and a new work entitled Ioyella, that has just been finished and will be presented for the first time in Paris this Spring. The company will make a tour of Europe before coming to America.

Madame Maeterlinck was formerly a singer, of the style of Madame Calvé, and was great success at the Opera Comique in Paris. At the time of the production of Pelléas et Melisande at the Opera Comique differences arose between the director and Maeterlinck, and at her husband's request Madame Maeterlinck retired from the operatic stage. She has since devoted herself to dramatic work, presenting her husband's plays exclusively. She is described as a beautiful woman, with a temperament that peculiarly fits her for the Maeterlinck heroine.

BOSTON BOY ACTOR MISSING.

The police of several large Eastern cities have been asked to search for Harry Webb, of 184 Union Park Street, Boston. He was a member of The Boy in the Street company, and left Boston about three weeks ago with the company. He has since been reported missing.

SHERBURN LEASE A THEATRE.

On Oct. 1 Frank McKee will retire from the management of the Madison Square Theatre, and Sam and Leo Sherburn will assume control of that playhouse. It will be utilized as a producing house, and also for suitable combinations and the productions of other managers.

GOSSIP OF THE TOWN.



Photo by Surry, New York.

Franklin Ritchie, who is appearing with Rose Coghlan, has won emphatic recognition in the role of Anthony Tansley in The Second Mrs. Tansley, his work having been praised highly by critics wherever the play has been seen with its present cast. In the part of Sir Horace Welly in Forget-Me-Not he also appeared to advantage.

Norma Romano, the American prima donna soprano, who has been singing in Italy for the past five years, has been engaged by Henry W. Savage's Castle Square Opera company and will make her first appearance to-night, when the company plays Faust in Kansas City.

Mr. and Mrs. Don Macmillan, of the Irving French company, were in New York on Friday. They are spending a week in New York, visiting and sight-seeing, and report a very profitable season for their company.

Constance Threlly made her debut as a reader at the Waldorf-Astoria on the evening of Feb. 23. She was assisted by Signor G. A. Randegger.

W. A. Brady has obtained the English and American dramatic rights to "The Pit," the late Frank Morris' successful novel. The dramatization of the book, it is said, will be made either by Augustus Thomas or Clyde Fitch.

Frederick A. Stanley, who arranged the English production of The Little Princess, is arranging with Mrs. Frances Hodgson Burnett for the Australian rights of the play.

During the third act of the performance of Resurrection given on Saturday, Feb. 21, Blanche Walsh, who plays a scene with her hair unbound, in leaving over a lighted candle unattended, she caught the burning hair in her hands and smothered the flame so quickly that but few of the audience perceived the mishap.

Elizabeth Tyne was unable to appear at either performance of The Earl of Fawcett on Feb. 21 owing to an accident which occurred while riding in a cab. The horse fell and Miss Tyne was precipitated against the ground. Although not seriously injured she received several severe bruises.

Amelia Bligham has recently declared her intention of heretofore giving special preliminary performances of all her new productions for the critics.

The Counterfeiters company, under the management of Carl A. Maurin, closed its regular season Feb. 23 at Toledo. A night under Spring tour of the production will open Easter Monday.

On the occasion of her birthday, which occurred on Feb. 23, Agnes Ardeck was presented with a handsome chandelier, the gift of the members of her company.

Charged with admitting minors to the New Star Theatre, Charles A. Winter, the assistant manager, and George Walker, the doorman, were arrested on Feb. 21. The minors in question were two girls, one of whom was declared to be but fifteen years of age. The arrested men were bailed out by Manager William T. Krough.

C. Jay Williams, stage-manager of the East River company, which closed last week, has accepted a similar position with W. A. Brady's Foxy Grandpa company (Hastens).

Joseph Kelly, who has been ill at his home in Detroit for several weeks, is now greatly improved.

A sketch called The Linkman; or, Memories of the Gaiety, was successfully produced at the Gaiety Theatre on the night of Feb. 21. The play is a reminder of familiar characters, scenes and songs that have been given at the theatre, and the scenes are laid at the stage door and in the green-room. Mr. Grossmith impersonated characters taken from well-known Gaiety plays.

E. H. Sothorn was entertained at a dinner at the Lotus Club on the evening of Feb. 21. Among those who were present were Clyde Fitch, John A. Taylor, Frank R. Lawrence, J. I. C. Clark, Daniel Frohman, Charles W. Price, H. J. W. Dan, Chester A. Lord, and W. F. Carleton.

A benefit performance in aid of Robert H. Bell's Colorado Sanatorium for actors was held on Feb. 13 at Morosini's Barabank Theatre, Los Angeles. James Neill and his company presented The Hon. John Grimsby, and Oliver Morosini donated the use of the house. A handsome sum was realized.

Sidney Ayres has closed with the Forepaugh Stock company of Philadelphia, and intends to star in a new play of his own.

Frank Albert and Anna M. Fields, of the Bunnett and Houston company, were married on Jan. 29 at Orange, Mass.

McFadden's Flats, after an extended tour of the West and South, will open at the Fourteenth Street Theatre on March 8.

Owing to the illness of Miss Bagard and Miss Taylor, who play leading roles with the Famous Troubadours company, that organization disbanded at Dover, N. J., for the season.

Quing to the illness of Allie Gerald, leading woman of the Morrison Comedy company, Irene S. Daniel, ingenue, was suddenly called upon to assume her roles, which she did with success.

After a successful tour of twenty-six weeks, Howard Kyle closed at Kenosha, Wis. At the close of the Lenten season he will be seen in a new production.

HARRIETTE WEEMS

Wishes to emphatically deny the rumor of her marriage recently.

Her only marriage was contracted May 2, 1890.

I trust that it will meet with the support of everyone interested in the welfare of the people of the State.

THE USHER



The greatest testimonial to a retired manager ever given in this country was the Lester Wallack benefit at the Metropolitan Opera House, when Hamlet was acted by Edwin Booth and a company composed entirely of stars. That great benefit was managed by A. M. Palmer and Augustin Daly.

It is to be hoped that the testimonial in May to Mr. Palmer at the Metropolitan, planned on similar lines, will be equally successful. No manager has done more for the stage in this country than Mr. Palmer did during his long managerial career.

The name of the play that is to be given has not yet been announced, but one will be chosen that will permit the appearance in the cast of as many well-known players as possible. Mr. Palmer is incapacitated from work, and it is probable that he will not be able to pursue his occupation again. He is allowed to take a short walk daily, but for the most part he is confined to his apartments.

Peter Robinson, the veteran dramatic critic of the San Francisco Chronicle, recently devoted a long article to the Theatrical Trust, in which he described the advantages and disadvantages of the system that is operating. The chief objection to it, he says, is that "the attractions have to pay what the Syndicate asks, and theatre managers and shows alike have to do what the Syndicate tells them." The advantage to the attractions, he says, "is the convenience of having all their time filled without any trouble to them; all the managers of these companies have to do is to get their people and baggage together, get on the train and travel away, finding the arrangements all attended to for them in every town they go to." It "relieves attractions and managers alike of the trouble and worry over the question of routes and time."

These "advantages" were those which the promoters of the Trust originally claimed would come after everybody had turned over to them their independence and business interests. As a matter of fact, the widespread dissatisfaction that exists among managers and stars who have been doing business with the Trust is due largely to the fact that the Trust gives them nothing but worry and annoyance in connection with their routes.

It is known that the Trust managers take the most desirable time at the best theatres throughout the country, as well as in this city, for their own personal ventures, and hand out, for a consideration, what is left over in a higgledy-piggledy fashion, which results in the most extraordinary railway jumps known in the experience of the profession.

The "advantages" of the Trust are all enjoyed by the members of the Trust. There is not one rational ground for its existence so far as the interests of those outside of the Ring are concerned.

"When the devil was sick" we all know what happened. The Devil is quite sick at present, and the result is that all sorts of promises of reform and betterment are being made in order to prevent desertion to the Independents by stars and managers who are thoroughly disgusted with affairs as they have been conducted recently, and who are rejoiced to see an open door through which they may pass to freedom.

But the Trust has "jollied" these same stars and managers before, when clouds arose on the horizon, and there is very little confidence likely to be inspired by the present deceitful and hypocritical manifestations.

If better routes are promised for next season by the Trust than have been given out hitherto, it is simply and solely because the Trust is alarmed by the rapid growth of the independent movement.

A correspondent writes from Washington: "It is said that within a few hours after the transfer of the Empire Theatre lease to James L. Kernan, Mr. Wegfarth, the former owner of the lease, was offered a sum far in excess of what he received—namely, \$18,500. This offer was made by Nixon and Zimmerman, whose object in seeking to secure the Empire was to book attractions in opposition to the Academy and the Lafayettes. And these are the managers who are credited with the desire to erect a million dollar theatre in Washington!"

The Nashville American in an editorial protests against the practices of the powers that be in New York of sending into the South, a territory which they virtually control, inferior companies in New York successes.

"Something ought to be done," it says, "by Southern managers to stop this policy of unloading inferior shows at superior prices upon

their patrons. Otherwise there is bound to be a decrease in patronage."

But what have the Southern theatre managers to say about it? They have placed their bookings in the hands of the Trust, and they have no more to say about the character or quality of the attractions that appear in their theatres than has the man in the moon.

A correspondent recently asked the Brooklyn Eagle why in the part of Brutus Mr. Mansfield wears "a bathrobe of various texture and colors unlike anything else worn by any other Roman on this or any other stage?" The Eagle, by way of answer, said: "If the correspondent can fathom the workings of Mr. Mansfield's mind he will take high rank as a psychologist."

Charles Frohman, interviewed in London as to the proposed Academy of Dramatic Art in Philadelphia, expressed the hope that the promoters would aim at something different from the Comedie-Francaise, which, in his opinion, "lives entirely upon its traditions and is more of a name than a source of great results. Let us have something that is original and American."

We should have something original, if not American, should the promoters invite Charles Frohman to assume the directorship of the new project.

Word comes that several prominent citizens of Philadelphia (Philadelphia seems to be leading New York just now in good theatrical deeds) are arranging to give a benefit in that city for Madame Janansek. A correspondent writes to THE MIRROR: "This is a well-deserved testimonial. Madame Janansek's great work is not yet forgotten, notwithstanding her enforced retirement through illness. The press and theatre managers all offer their services freely and heartily to forward the movement, and the benefit is to take place this Spring. Such a project should not be merely a local affair."

In the fire which destroyed the Pike Opera House, Manager D. H. Hunt lost about \$30,000 of property which was not insured. Miss Croswell's losses of scenery and costumes were fully covered, and her production of The Sword of the King is being duplicated so that it will be ready for her opening at the Grand Opera House, in Chicago, next week.

Mr. Hunt has secured Robinson's Opera House, in Cincinnati, for the rest of the present season, and he will play there the attractions that were booked at the Pike. He is considering offers for two new theatres. It is more than likely that the Pike Estate will rebuild at once. Mr. Hunt could not do better than that, for the Pike's site is the best in Cincinnati.

The Grady Bill, amending the law prohibiting the sale of standing room in theatres, is now in committee and will probably be acted upon during the present session. It provides that "the lobby and spaces in the rear of and between the inside aisles and passageways, may be used for standing room only in such a manner as not to obstruct the inside aisles."

This modification of the law would probably insure safety and at the same time remove the hardship which the present sweeping provision works in some cases.

I understand that the rigid enforcement of the law by the present Fire Commissioner was brought about through the overcrowding of the aisles and passageways in the continuous performance theatres. As the Fire Department could not use discretion, but was obliged to enforce the law generally, the result was the wholesale prohibition that has caused so much criticism during the present season.

RECITAL AT THE MANHATTAN.

Returning to New York from a successful concert tour, Mark Hambourg gave his farewell piano recital in the Manhattan Theatre last Tuesday afternoon. A large music-loving audience burst into spontaneous applause immediately upon the appearance of Mr. Hambourg, a tribute, as it were, to real genius. In personal appearance he looks the artist from his delicately formed features to his long, expressive fingers. His dignified, serious manner is also very impressive. The difficult programme was accorded the closest attention throughout. The first number, a prelude and fugue in F minor, by Clara Schumann, a Canadian, composer of the "Macbeth" overture and other works, is an interesting composition in itself and it was given a graceful rendition. Then followed Schumann's fantasia in C major, Opus 17, in which the pianist revealed breadth, power and brilliancy of execution as well as excellent phrasing and artistic temperament. The Chopin group was read in an unconventional and original style that both surprised and pleased the audience. Rubinstein's "Valse in A Flat, from Le Bal" was played with dramatic intensity and sympathetic expression. In the variations on a Theme of Paganini, by Hambourg himself, his fine technique and musicianship were in evidence. The closing numbers, "Vecchio Minuetto," by Scambatti, an etude by Poldini, and Mendelssohn's "Midsummer Night's Dream," were delightfully played. The artist only strengthened former impressions of his masterly conception and marvelous execution. He is one of the few to whom the term virtuoso is not misapplied.

THE CLIPPER'S ANNIVERSARY NUMBER.

The New York Clipper celebrated its fiftieth anniversary last week by issuing an elaborate souvenir number, which consisted of fifty-six pages of reading matter and advertisements, inclosed in a handsome and artistic lithographed cover. The frontispiece, a likeness of Frank Queen, the founder of the paper, is accompanied by a tribute to his memory. Another page is devoted to pictures of the members of the staff and also of men who have aided in the successful conduct of the paper in the past, and have gone over to the silent majority. The number also carries the usual record of news and events in the theatrical and sporting world. The Clipper is to be warmly congratulated on the celebration of its golden jubilee. Since its foundation, it has carried on its business in a clean, reliable, dignified way, and has always had a genuine support. The MIRROR extends sincere wishes for a continuance of prosperity to its contemporary, which deserves all the success it has won.

GEORGE F. BAILEY DEAD.

George F. Bailey, the noted circus man of a generation ago, and at one time a partner of F. T. Barnum, died at the Hotel Bannan in New York city on Friday, Feb. 20, of pneumonia. He had been ill only a few days, and was, indeed, about his room until an hour or two before his death.

Mr. Bailey was born in North Salem, N. Y., in 1818, and in his youth was employed as a clerk in a general store. Later he went to Danbury, Conn., where for a time he occupied a similar position and later established a mercantile business of his own. At that time the Winter quarters of the Turner Circus were in Danbury, and Mr. Bailey became acquainted with the proprietors, Napoleon and Timothy Turner. He married the daughter of one of the brothers and shortly afterward sold out his store to enter the business of his father-in-law. He shortly became a partner of the Turner brothers and brought business methods for the first time into the affairs of the firm. Before long he became the sole proprietor of the circus. Then he took into partnership with him John J. Nathans and Louis H. June, and they carried the enterprise forward on so large a scale that directly they were formidable rivals to F. T. Barnum. Finding this rivalry unprofitable, the owners of the two shows combined, and the firm became Barnum, Nathans, June and Bailey. This combination became known as the "Flat Foot Party," and it crushed out nearly all of the smaller competitors.

In 1880 Mr. Bailey and his partners sold out their interests to Mr. Barnum, and he took in as partner James A. Bailey—who, by the way, is not related to George F. Bailey. During his career as a show manager Mr. Bailey made innumerable journeys over the United States and through South America. He was possessed of extraordinary executive ability and he amassed a large fortune through his enterprises. He skillful was he in the management of large circus organizations that he was called upon only a few years ago to practically reorganize James A. Bailey's show, which had become unwieldy and cumbersome.

After retiring from active business Mr. Bailey devoted the greater part of his time to foreign travel, but he always kept apartments in this city and considered it his home. His wife died about twenty-three years ago. He is survived by three daughters. The remains were taken to Danbury, Conn., where Mr. Bailey owned considerable property. The funeral services were held in the Episcopal Church there, and after the regular church service the Masons, of whom Mr. Bailey was a member, said their ritual over the grave.

AN ACADEMY OF DRAMATIC ARTS.

The mooted project of an American Academy of Dramatic Arts now promises to be a fact, since such men as F. A. B. Widener, John W. Mack, Clarence Wolf, ex-Governor William M. Bunn, and Charles A. Porter have accorded it their support. These men have offered to subscribe \$500,000 to the institution of such an academy, and many can without doubt be relied for the furtherance of the plan.

The occasion at which the project was so quickly conceived and the sum subscribed was a dinner given by William B. Donovan, President of the Eastern Steel Company, in honor of George Clark, the veteran actor and manager. The affair took place on Thursday and many influential men were present. When the subject was broached it met with hearty approval and the men there declared their willingness to assist in the establishment of such an institution.

The plan was further discussed at a luncheon given by ex-Governor Bunn on the following day, and which was attended by nearly all those who participated in the first discussion of the plan. The project, as it now stands, provides for an institution similar to the Comedie Francaise of Paris, with a \$2,500,000 endowment. Its aims will be to establish a school for the instruction of rising playwrights and painters and to maintain a theatre for the production of English plays. An effort will be made to stem the tide of immorality and to preserve the purity of the English language. Many prominent actors and managers have been interviewed in regard to the proposed institution and have expressed a great diversity of opinion upon the matter.

AUGUSTUS PHILLIPS.

Among the most popular of stock actors in or about New York is Augustus Phillips, whose portrait appears on the first page of this week's MIRROR. Mr. Phillips is leading man of the Spooner Stock company, which recently completed its second year in Brooklyn, and by his steady and conscientious work he has achieved a high degree of success and won the regard of his public. Although he is not yet out of his twenties, Mr. Phillips recently celebrated the anniversary of his twelfth year in the profession, and even of those who have been out under Mrs. Spooner's management. Mr. Phillips' first engagement was with his brother's company, with which he played two seasons, and then he appeared for the seasons of 1890-91 with his own company, Phillips' Ideals. In 1897 he was with Edna May Spooner on her starring tour, afterward playing leads for the Spooner company in Corn'g, N. Y. When the Spooner company celebrated its second anniversary Mr. Phillips had played 1,145 performances with the company. Among the most successful of his impersonations have been Evengill in Tribby, David Bannan in The Masqueraders, Fred Ouslan in The Butterflies, and the Earl in Lord Fauntleroy, although he has attained marked success in all the eighty-eight characters that he has played. Mr. Phillips belongs to the Elks, is a thirty-second degree Mason, and a member of the Actors' Society and the Green-room Club.

FOR THE COLORADO SANATORIUM.

Robert E. Bell is in New York working for his part of a sanatorium for actors which he wishes to build in the Rockies. Mr. Bell proposes to raise the money entirely by means of benefit performances, which one hundred companies have already agreed to give for the worthy project, while the many others will be asked and will undoubtedly consent. These performances will be given throughout the country during the latter part of March and the first of April, and it is hoped that at least \$100,000 will be raised. This sum would build the institution and pay current expenses for a year. Mr. Bell will endeavor to get the Actors' Fund to act as treasurer of the enterprise.

BLACK'S OPERA HOUSE BURNED.

Black's Opera House, at Springfield, O., was totally destroyed by fire on the morning of Feb. 19, three persons being crushed to death by the falling walls. The theatre, which was formerly known as the Fountain Square Theatre, was managed by C. J. Gross and was a very old house, having been built in 1866. Many celebrated actors and actresses have played within its walls, among these being Emma Abbott, Emma Nevada, Mary Anderson, Edwin Forrest, and Edwin Booth. The present owners of the site will not rebuild the theatre. It is rumored, however, that a stock company will purchase the plot and erect a combined theatre and hotel.

MRS. OSBORN'S AGAIN REOPENED.

George Fawcett, the Baltimore actor-manager, has leased Mrs. Osborn's Playhouse and yesterday presented as an opening attraction Mary Shaw in Ibsen's Ghosts, which will be continued for an indefinite period. Miss Shaw was recently seen for a number of matinee performances in Ibsen's work at the Manhattan Theatre, and was great note for her artistic work in the play, in which she was assisted by a very capable company. The little playhouse in which Mr. Fawcett is embarking upon his metropolitan venture will be under the management of E. W. Wick and Jacques Petrella.

PERSONAL



Photo by Shaver, New York.

GREENE.—Above is a portrait of Walter D. Greene, in the leading role of The Consul, recently produced at the Princess Theatre. Mr. Mann having closed his tour in this play, has re-engaged Mr. Greene for the leading role in the Spring tour of All on Account of Miss, which he will revive for ten weeks.

GALLAND.—Bertha Galland, who recently closed her tour in Notre Dame, leaving the management of Daniel Frohman, has been engaged by Joseph E. Luchetti, of the Columbia Theatre, Washington, to star in productions at his house.

GARDEN.—Mary Garden, the American girl who has won notable success in Paris, is ill in that city with influenza, and has been forced to cancel her engagements.

CAINE.—Georgia Caine has been engaged to play the title-role of George Ade's new musical comedy, Peggy From Paris, since Helen Bertram will appear with the Prince of Plumes company, which is to follow The Silver Slipper at the Broadway Theatre.

PARANOR.—George Primrose recently sent to Manager J. Frank Head, of the Grand Opera House, Hot Springs, Ark., a check for \$300, to purchase a stone for the unmarked grave of Billy Rice, the minstrel, who died last year at the Springs.

BERNHARDT.—Bernhardt has at last completed the tomb which she has been preparing for herself. It is a granite structure, severely plain and pierced by four arches. The single word "Bernhardt" is inscribed upon it. The tomb is located in the Pere La Chaise Cemetery, in Paris, and is near to those of Talma, Rachel, and Mile. Mars.

HOPPER.—Edna Wallace Hopper fainted at the matinee of The Silver Slipper on Washington's Birthday. She was able to appear at the evening performance.

MORRIS.—James W. Morrissey has been engaged by Robert Grau as business-manager for Madame Adeline Patti. Mr. Morrissey, it is remembered, arranged and managed the Patti festivals at the Madison Square Garden on her last appearance here some ten years ago.

WARNER.—Charles Warner, the English actor, will present in America next Autumn Sir William Magway's dramatization of his own novel, "The Man of the Hour."

GOODWIN.—Nat C. Goodwin has bought the rights to a new modern society drama by Richard Walton Tully. The piece will probably be produced after Mr. Goodwin's proposed Shakespearean revival next season.

FIELD.—Emma Field (Mrs. Sheridan Block) has been engaged by Maurice Campbell to play Prudence in The Sword of the King, Cella in As You Like It, the Duchess in Mistress Nell, and other leading roles in support of Henrietta Crossman.

LOFTUS.—Cecilia Loftus has composed a hymn which E. H. Sothern, as Francis Villon, speaks in his production of If I Were King. Miss Loftus is recovering from her recent illness, and will soon, it is expected, resume her place in the cast.

MILLER.—Henry Miller has made a formal offer to endow the first scholarship in the proposed American Academy of Dramatic Arts, for which \$300,000 was pledged recently in Philadelphia. The scholarship, which will cover all the annual expenses of one student, will be known as the Henry Miller Scholarship.

GREENE.—Clay Greene has written for the Actors' Fund benefit, a one act comedietta, in which Margaret Anglin and Fritz Williams, of the Empire Theatre Stock company, will be seen.

SOTHERN.—E. H. Sothern, posing in the character and costume of Hamlet, is serving as a model for a life size statue, "Thought," which William Ordway Partridge, the sculptor, is to exhibit next year in Paris.

RITCHIE.—Adele Ritchie, who recently went to Europe to secure a play in which she would star, has returned, and now it is said that she will resume her place in the cast of A Chinese Honeymoon.

A pastoral drama, by Frank Burt and George H. Nivola. Produced Feb. 23.

Carl Smith Searle played old Ingot in the proper key; George Henry Trader was called Squire Chivy, and Isabel O'M played Mrs. Smith Delightfully. The other were fairly well acted. The performance

The Gray Couleay are associated in the business.

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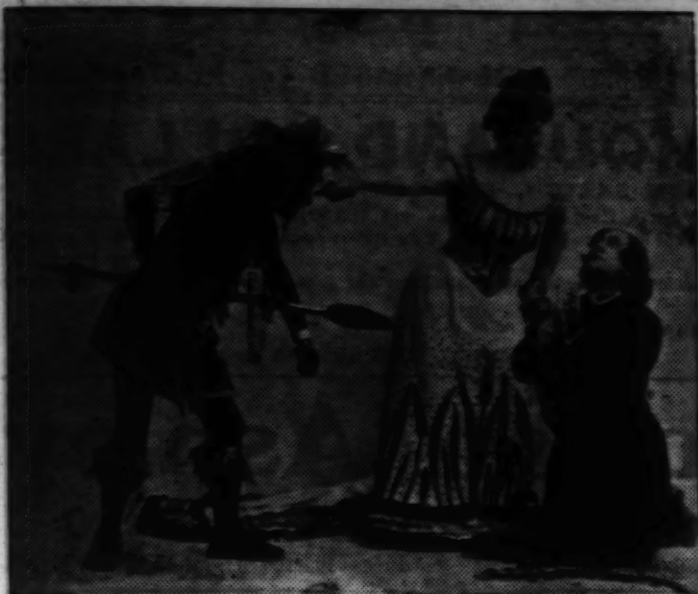
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The Four Rianos caused a breaking away from the stereotyped style of comedy sketches, and give an act really worthy of the title of comedy.—Brooklyn Citizen, Feb. 21, 1904. This Week, Nelson Theatre, Springfield. Agent, JO PAIGE SMITH. Western Rep., EDWARD SHAYNE.

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(Time filed to June, 1904.) I have contracted as a "feature" with AL. T. WILSON's Big Hit, LOOPING THE LOOP CO., for a season of 25 weeks, opening Sept. 7, 1904. (I will then call for "LONDON" and "HUNT" (Ohio), and rest.)

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managers.—The Haymarket bill was made up of the following players: Elmer Brown and Miss W. Adams, Tom Hastings, Alcidis Capitaine, George V. Day, Orth and Fern, Biavardella Quintette, Phyllis Allen, Drawes, Lowe and Shear, Walden Brothers, Bostwick and Goss, and the Chicago Opera House were prominent at the Chicago Opera House were Bennett Corriana and co., De Luca Troupe, James J. Horton, Mason-Kessler co., Mayo and Suito, Duffin-Skadey and co., The Grand Opera House, The Grand Opera House, Hughes, Schaefer and De Camp, Fred Stuber, Riley and Hughes, Budd Brothers, Harr and Weston, and Arcario and Sister.—The Olympic also added a number of new players, among them being: C. M. Urtshan, Paul Barnes and co., Princess Lowndt, Wood and Bates, the Livingstones, Terry, Kings and co., Harry R. Lester, Tim Cronin, Murphy and sister, Fadden and co., The Grand Opera House, The Grand Opera House, "Flick," Messias and Messias, Ernest Forrest, and the thundrums made up the bill.—Gossip: Mat and Ed Fisher, who are in the stock at the Tremorens, will sail on tomorrow morning for New York City.—Gossip: William Wells, of Wells and Doran's Show, is in Chicago arranging railroad matters.—Three sheets of eleven Mal Steppens were displayed in Chicago last night with a view to their sale.—Gossip: The Nelson Family will be with the Ringling Circus again the coming season.—Robert Polton, manager of the Tremorens and several noted attractions, has recovered from a severe illness and is back at his post.

[illegible]

VAUDEVILLE CORRESPONDENCE.

CHICAGO, Ill.—Things are running smoothly in the vaudeville and burlesque theatres, and the attractions at the various houses this week are of a desirable sort. Hopkins has a burlesque attraction of the satisfactory kind, which he does not call "The Aeneid of Perfection," and this business the hustling "work" manager does not fall much short of the truth. Miss Minnie's Bohemian Burlesque is the one, valued to, and to calling attention to the attraction otherwise the gentleman in charge of the literary department.

Wyllie, Francis-Park, Websterport, 27.
 Yachtel Trio-A. and S. Boston, 27.
 Yeager and Yeager-Pull's, Bridgeport, 27.
 Yeomans, Joseph-Kelley, Falls, 27.
 Yeoman, George-Morris' Theatre, Salem, 27.
 Yeonster's Albany, 27.
 Young and Brothers, Avenue Detroit, 27.
 Young and Adams-Columbia, St. Louis, 27.
 Young, J. L.-W. H. O. H., Chicago, 27.
 Young, Eugene, 27.
 Columbia, 27, 27-28.

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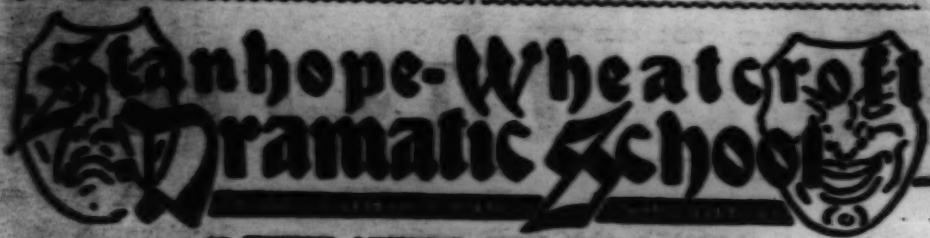
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